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## New Publications.

### LONGFELLOW'S "VILLAGE BLACKSMITH" ILLUSTRATED.

It has become a fashion among publishers to select some short, popular poem and reprint it as a booklet on heavy, creamy paper, with many illustrations. The practice was rather brought into disrepute when, last year, some of the trashiest verses were rescued from the oblivion of old newspapers and given a new lease of life. But there are certain poems which lend themselves very well to this treatment. "The Village Blacksmith," by Longfellow, is one of them, and we are glad that it has occurred to E. P. Dutton & Co. to make a little book of it; the engraving has been done under the supervision of George T. Andrew, by Edmund H. Garrett, Frank T. Merrill, Charles Copeland, Jessie Curtis Shepherd, Miss E. S. Tucker and F. B. Schell. While the volume is far above the average of such publications, more might have been done with so good a subject. The poem, as is generally known, has been admirably set to music, and the score could have been introduced with decorative effect. In none of the illustrations do we find the smith in action. "A mighty man is he," and he should have been represented swinging "his heavy sledge, with measured beat and slow." Instead, a page illustration is given to the imaginary "sexton ringing the village bell" with whom he is compared. This is a mistake; for it disturbs the flow of the narrative to make so much of a mere incidental figure of speech. The same objection applies to the page illustration of the lines

"It sounds to him like her mother's voice  
Singing in Paradise!"

which gives Miss Shepherd the chance of drawing a pretty group of musical angels like those in a Frang Christmas-card. How much better it would have been to connect the vision with the figure of the blacksmith as, in the church, "he sits among his boys!" No less than four full pages are devoted to the single episode beginning with the line, "He goes on Sunday to the church," and ending with the imaginary song of his wife in Heaven. In this detached form the pictures quite fail to convey the spirit of the poem. Less perfunctory "illustration" and a little thoughtful originality in designing are what is needed in books of this character.

### LITERARY NOTES.

"THROUGH THE MEADOWS," by Fred. E. Weatherby, although so early in the field, certainly ought to be remembered as a "holiday" book when the time comes around for presents to the little ones. E. P. Dutton & Co., the publishers, are to be congratulated on the uncommon excellence of the illustrations, especially of the colored pages with which the volume is generously provided. Miss M. E. Edwards must know and love children well to be able to draw them so well; but her work would not have been nearly so successful had she been less fortunate in having her designs put into the hands of such competent color printers as have executed those in this book. Amateur artists in search of decorative subjects for painting on silk sachets, small panels, bonbonnières, and similar ornamental objects, will find nowhere else for the sum of \$2—the price of "Through the Meadows"—so much good material. We especially commend for this purpose "Birdie Free," page 15, "Honeymaid," page 31, which would make a good pendant to it; the "Girl with the Kittens," page 39, and the dear little maid in the bedgown listening to the robin in the mistletoe, page 60. Besides the colored plates there are many vignettes by J. C. Staples, and some of these are full of decorative suggestions.

AMONG the new books announced for this autumn by Routledge & Sons is a superb edition of the HISTORY OF MANON LESCAUT AND THE CHEVALIER DES GRIEUX, by the Abbé Prévost, with 225 original illustrations and borders by Maurice Leloir, and 12 page-etchings reproduced by the Goupil process. It is uniform with the Leloir edition of Sterne's "Sentimental Journey." Kate Greenaway's latest Christmas book, MARIGOLD GARDEN, and the Greenaway almanac for 1886, are announced by the same publishers.

AMERICAN ETCHINGS, a series of twenty original works by native artists, is underlined in the fall announcements of Estes & Lauriat. The contributors include James D. Smillie, Thomas Moran, Parrish, Ferris, Garrett and others, with descriptive text printed in red and black, and biographical matter by S. R. Koehler and others. The edition is limited to 350 copies, divided as follows: 5 copies, proofs on genuine parchment, text on vellum paper, in parchment portfolio; 15 copies, proofs on satin, text on vellum paper, in satin portfolio; 40 copies, proofs on India paper, text on vellum paper, in vellum cloth portfolio; 40 copies, proofs on Japan paper, text on vellum paper, in parchment portfolio; 250 copies, proofs on Holland paper, in cloth portfolio.

VAN LAUN'S translation of "Gil Blas," in 3 volumes, with 26 etchings by Lalauze, is announced by the Lippincotts. There will be a large paper edition of 125 copies with India proofs and etchings.

THREE VASSAR GIRLS IN ITALY, by Lizzie W. Champney, with illustrations by her husband and others, is among the books announced by Estes & Lauriat. The same firm also include in their list, "Zigzag Journeys in the Levant," by H. Butterworth, with 200 new and appropriate illustrations and lithographed cover by L. Prang & Co., and superb editions of LALLA ROOKEE, LENORE, and the EVE OF ST. AGNES.

THE announcements of new books by Dodd, Mead & Co., include AN ORIGINAL BELLE, by Edward P. Roe, DRIVEN BACK TO EDEN, by the same author, and a new volume of the Elsie Series, the title of which is not given.

THE autumn list of Thomas Whittaker includes three more of his very attractive birthday gift-books, and two new works by favorite authors, HALF HOURS IN FIELD AND FOREST, by J. G. Wood, and PASTIME PAPERS, by Frederick Saunders.

ROBERTS BROS. (Boston), announce Edwin Arnold's latest work, THE SONG CELESTIAL; or, BHAGAVAD-GITA, translated from the Sanscrit, and PERE GORIOT, the first of a series of entirely new translations of Balzac's novels.

FROM SHAKESPEARE TO POPE: An inquiry into the causes and phenomena of the rise of classical poetry in England, being the lectures delivered by Edmund Gosse during his last visit to this country, is announced by Dodd, Mead & Co. The same firm have also on their list, ENGLISH ETCHERS, fifteen plates, by Murray, Strang, Chattock, Pennell, Lalanne, Toussaint, Dobie, Cooper and others. The title is a misnomer, for Pennell

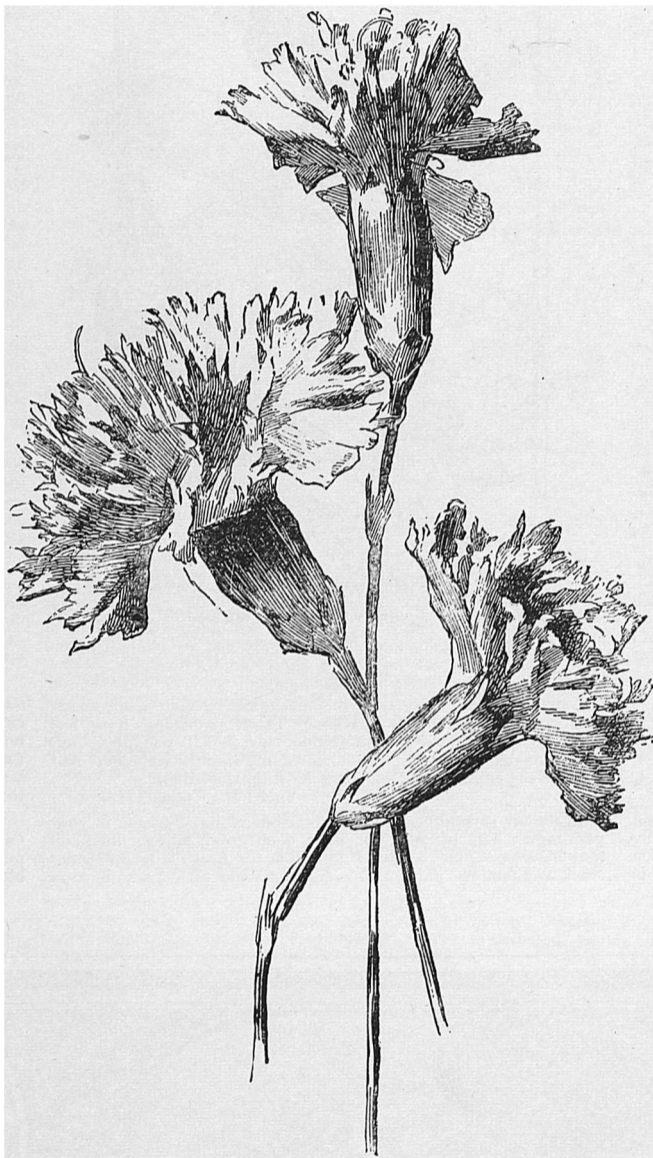
is an American, and others of the artists named are unmistakably Frenchmen. HALF A SCORE OF ETCHINGS is described as "Ten etchings by the great French artists—Appian, Daubigny, Le Page, Lançon, Martial, Buhot, Chauvel, Nehlig, Burnand, Beauverie." Burnand is a Switzer.

BRYANT AND HIS FRIENDS: SOME REMINISCENCES OF THE KNICKERBOCKER LITERATURE, by Gen. James Grant Wilson, to be published by Fords, Howard & Hulbert, will contain biographical and anecdotal sketches of Bryant, Paulding, Irving, Cooper, Dana, Halleck, Drake, Willis, Poe and Bayard Taylor.

THE POETICAL WORKS OF THOMAS BAILEY ALDRICH, with portrait of the author and eleven illustrations are announced by Houghton, Mifflin & Co., uniform in binding with the new Household edition of the poems of Longfellow, Whittier, Holmes, Lowell, and others. The same firm announces a new edition, price one dollar, of the ever-popular UNCLE TOM'S CABIN.

GEORGE J. COOMBES is to issue immediately "Vanity and Insanity of Men of Genius," by Miss Kate Sanborn, and later on in the season, "That Very Mab," a satire on English society, with introduction by Andrew Lang.

A SUPERB edition of the story of "Undine," with numerous admirable full-page chromo-lithographic illustrations, and with initials and tail-pieces printed in facsimile of the original sepia drawings, is to be seen on the counter of E. P. Dutton & Co. Evidently the publication is primarily the enterprise of some Ger-



STUDY OF CARNATIONS. BY MADELEINE LEMAIRE.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 107.)

man publisher; but the small edition which has come to this country has English letter-press. A more attractive holiday book has never been seen in this country.

AMONG the Art Handbooks, edited by Susan N. Carter, G. P. Putnam's Sons announce the early appearance of COMPOSITION IN PICTURES. This will be the ninth of the series. The previous volumes are to be reissued in two volumes bound in cloth. The chief "holiday publications" of the firm will be the Guadalupe edition of De Amicis's SPAIN and THE SPANIARDS, in large octavo, uniform with the Zuyder-Zee edition of "Holland" of last season, with etchings and other illustrations by Gifford, Colman, Platt, Ferris and Clements, and photographs of Spanish works of art; and Roosevelt's HUNTING TRIPS OF A RANCHMAN, printed in the same royal octavo size as the "Holland" and "Spain," and, like them, illustrated with etchings and woodcuts. The latter was issued in the summer.

THE COMING STRUGGLE FOR INDIA, being an account of the encroachments of Russia in Central Asia, and of the difficulties sure to arise therefrom to England, by Arminius Vambéry, just published by Cassell & Co., will be read with interest, notwithstanding that since the volume went to press, the Salisbury administration has patched up a peace with the Government of the Czar. Disguised as a dervish, the author tells us that he travelled through Khiva, Bokhara and Samarcand. He certainly saw and heard many strange things. As one result of his observations we learn that he does not recommend the formal incorporation of Afghanistan with British India. The Calcutta Government has yet to show that it knows how to conciliate the Moslem element of the native population under its rule. Russia has

had as little trouble in assimilating the once warlike Turkomans whose territory she has annexed, as she has the Mohammedans of the Caucasus and of the Kirghis Steppes, and should she annex Afghanistan she would probably succeed much better with them than England could do. Mr. Vambéry would therefore have the British Government continue to assist the Ameer as an independent ruler, and protect his territory by arms, if necessary, from Russian encroachments.

In a handy illustrated pocket pamphlet issued by J. & R. Lamb, the well-known ecclesiastical furnishing house in Carmine Street, New York, one gets a variety of useful hints about church decoration. This is supplemented by the issue by the same firm of three larger and more fully illustrated catalogue handbooks on the subjects respectively of church furnishing, stained glass, and church embroideries. Any of these publications, we understand, is sent free of charge on application and the inclosure of a postage-stamp.

## Correspondence.

### HINTS IN PORTRAIT-PAINTING.

SIR: (1) Please give me a few hints on expression in portrait-painting. My portraits always have a sad or stern look, and I can't get one of them to smile. (2) In painting faces what makes them sometimes have a *hard, waxy* look? (3) Could one take lessons in portrait-painting by mail? (4) Where can I buy small, well-colored models to paint from in which I may safely follow the coloring? L. M. A., Anderson, S. C.

(1) Observe the controlling muscles of the face. In smiling, the corners of the mouth turn upward rather than downward; the lines at the outside of the corners of the mouth, running from the nose down, have much to do with the expression. In a smiling face these lines curve outward, and the nostrils are elevated. In a sad or stern face these lines become straight and the nostrils droop. In smiling, the eyes also change. The upper lid is elevated, the pupil is made very dark, and the high light of the eye should be very bright and sparkling; this is done by putting a touch of almost pure white with a small pointed sable brush. The under lid is made a little higher in the centre than at the corners of the eye, and the lines underneath follow the same direction. (2) The hard, waxy look you speak of comes from smoothing off your paint too much for one thing—another is, that the color planes are not properly observed. Each tint, light, half tint and shadow should be carefully placed in its exact form and relation to the others. These tones are not *blended* but are simply united at the edges with a clean, soft, flat bristle brush, taking care to preserve the shape of each shadow where it meets the light. (3) The Chautauqua Society of Fine Arts teaches art by correspondence. Address Mr. Frank Fowler, University Building, New York. (4) We know of no good oil-paintings of figures and heads to be hired for copying. Chromos can be had by applying to the Misses Wynne, 75 East 13th St., New York. It is better to study from life if it is possible for you to do so.

### A NOVICE SKETCHING FROM NATURE.

SIR: In many of Mr. Herzog's landscapes of the upper Delaware his mountains and distances are painted very naturally. What blue and other pigments do you suppose he uses? I fitted up a sketch-box last year to sketch from nature in oils, on boards 10x17. Is the size too large? I have never had advice or instruction from any artist. I read your article on landscape painting in the Magazine at the time it was published, and several times since. It would be very instructive to me if "Artist," in his "Notes," would give a few hints on sketching from nature in oils. What colors do you recommend for distance and middle distance? T. C., Frankford, Philadelphia, Pa.

We do not know the colors used by the artist you mention. The reason the distance looked so natural probably was that it was painted directly from nature, and the values were well observed. Ten inches by seventeen is not too large for your sketches, although a little smaller canvas would be probably easier at first. In painting distant mountains the tones should be gray and indistinct; sometimes a purple or blue quality is felt. For this effect use cobalt, white, a little madder lake, ivory black, and yellow ochre. Distant foliage is painted also very gray and misty in quality. In painting foliage, use permanent blue, white, light red, yellow ochre, and ivory black. It is almost impossible to give general rules for painting from nature, as the effects are so changed by their surroundings. But there is one rule to be observed which is most important in sketching from nature, that is, to study the values as carefully as possible. Do not attempt to paint any one object without first comparing it with its surroundings. For instance, when painting the sky and distant mountains observe which is the darker or lighter? In the same way, compare the tone of the water with the sky, the rocks with the sand, and so on. In this way you will ascertain the relative values of the different objects to be painted. The colors to use in making greens for a conventional middle distance are permanent blue, cadmium, white, light red, and ivory black. For the foreground greens, use Antwerp blue, cadmium, white, vermilion, and ivory black, adding raw umber and burnt Sienna for the shadows, and omitting vermilion.

### KENSINGTON PAINTING.

S. P., Andover, Mass.—What is called "Kensington painting" is done on satin, silk, velvet, or cloth with a pen, oil colors being used. The design is either sketched or transferred. On velvet it is best to use a perforated pattern, and run a brush loaded with Chinese white lightly over the holes, thus securing the outline. The colors are arranged on a palette, as if for painting in oil, but instead of brushes a special lacquered pen (Esterbrook's No. 2) is used. The color is placed in the point of the pen, which is held quite flat. Beginning with the outline, short, firm strokes are made from the outer edge toward the centre. After each stroke the color is renewed in the pen, which must be charged with exactly the right tone each time, as there is no blending or mixing of colors on the material as in ordinary oil-painting, the colors all being mixed on the palette as they are needed. The flowers are shaded as in embroidery, but all is done by strokes of the pen, imitating the effect of long stitches as nearly as possible. Small details and fine lines for which the pen seems too clumsy, may be done with a long, glass-headed steel pin such as ladies use for their bonnets. The point of this is loaded with color, and it is then used with a rolling motion, being turned round and round while